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grant that the present writer has proved adequate to his task. "While the bibliography of music is voluminous," he tells us, "attempts at a scientific psychological analysis of music, and at a systematic discussion of the principles of musical aesthetics are surprisingly few." Let this be admitted: is there, then, not all the more reason to utilise what we have? And Professor Britan has apparently failed to find—at any rate he has not utilised—Stumpf, or Lipps, or Wundt's volume on Art, or Wallaschek, or Riemann, or Siebeck, or Moos, or indeed anybody of that ilk except Hanslick, to say nothing of the magazine-writers! The omissions are astonishing. And when Hanslick is introduced, his name merely points the difference between 'formalists' and 'expressionists'; why there should be such a difference, or how it originated historically, the reader may think out for himself; that Hanslick stands over against Hauptmann, with Schopenhauer and the evolutionists between, he must learn from other sources. As to the content of music, it has two elements: the sensuous qualities of musical sound, which arouse direct sense-feeling, and musical thought, which arouses an intellectual activity whereby the purest and richest aesthetic emotion is gained. "To explain why such intellectual activity should give pleasure, we shall refer, in lieu of a better one, to the biological theory of pleasure and its function."

E. B. T.

Laughter; an essay on the meaning of the comic. By H. BERGSON.
Translated by C. BRERETON and F. ROTHWELL. New York, The Macmillan Co., 1911. pp. vi., 200. Price \$1.25 net.

Bergson's theory of the comic has now been before the world for some dozen years, and is probably familiar to the readers of this JOURNAL. All modes of human life, he says,—individual selfhood, society, language,—are in their proper nature supple and elastic, alert and active, ever moving and never repeating, irreversible, unique. But there is always the danger of rigidity, of automatism. Whenever, then, we find in human thoughts, words, actions, affairs, anything inert, mechanical, repeatable, stereotyped, we instinctively recognise it as non-adaptive and as requiring correction. Laughter is the social gesture whereby this correction is administered; it implies a certain callousness and indifference, even a touch of malice in the laughter. The sphere of the comic is a sort of neutral zone, beyond the region of emotion and struggle, in which a man's interest in his neighbour is predominantly an interest of simple curiosity, but in which, nevertheless, a sharp lookout is kept for anything that threatens the desirable maximum of elasticity and sociability. Comedy is, therefore, not life; neither is it art; for art is individualistic, its sole object being 'to brush aside the utilitarian symbols, the conventional and socially accepted generalities, in short, everything that veils reality from us, in order to bring us face to face with reality itself;' while comedy looks outward, seeks the similar and the typical. It is not life, while yet it pursues the utilitarian aim of social improvement; it is not art, while yet it comes into being when society and the individual, freed from the anxieties of self-preservation, begin to regard themselves as works of art; it lies, in fact, midway between art and life.

On these principles, Bergson accounts for the whole of the comedian's stock in trade, from the portly gentleman's slip on the orange peel to the cross purposes of Mr. Dale's visit to Patterner Hall. The theory has been assimilated, whole or part, by Lippians and Freudians, and has been variously criticised by the independents;

all acknowledge the freshness of its outlook, the acumen with which it is worked out, the charm of its presentation; the work has reached a seventh edition in France, and translations are many. The English version, which lies before us, is accurate and readable; its style improves—unless one is misled by the growing interest of the subject?—as the book proceeds. At any rate, it is in the early pages that I have noted inelegancies. "The formula exists well enough in a certain sense," "We might think of an immense avenue such as are to be seen in the forest," are sentences occurring in a single paragraph; "We must distinctly perceive, as though through a glass, a set-up mechanism," "A contemporary philosopher, an out-and-out arguer," are hardly model phrases; 'delimitate' is unnecessary, and 'Iéna' is not English. There is no index. E. B. T.

The Psychology of Education. J. WELTON. Macmillan & Co., Ltd. London, 1911. pp. 507.

In the author's words, "This book is a systematic treatise neither on psychology nor on education." It is intended rather to help teachers to form a practical psychology. All teachers, of course, have some such working theory, but they will be helped, the author thinks, by "generalisations from an experience wider than that of any individual educator, but of the same kind as those which each real educator makes." The teacher is advised that the psychology of value to him, that is, an understanding of the desires, plans, and thoughts of the child, is to be gained chiefly by observing the conduct of those in his charge, and by interpreting it in the light of his own conduct and his own experience, as known by introspection and especially by remote retrospection. The book, then, is a collection of such generalisations, under the chapter-headings: "Education and Psychology," "The Study of Mental Life," "Bodily Endowment," "General Mental Endowment," "Variations in Mental Endowment," "Nature of Experience," "Development of Interests," "Direction of Activity," "Learning by Direct Experience," "Learning through Communicated Experience," "Critical Thought," "Ideals," "Character." It is written at a common-sense level, and fails generally to consider technical and experimental work. W. S. FOSTER.

The Essentials of Mental Measurement. WILLIAM BROWN. The University Press, Cambridge, 1911. pp. 154.

The book is valuable to students in psychology and education as a careful and exceptionally concise presentation of quantitative theory, admirably supplemented by illustrations of its use and results in practice. Part I is a résumé of the general theory of mental measurement, with a description and comparison of the psychophysical methods. Part II deals with correlation. There is a discussion of its general meaning and use, and a clean-cut chapter on mathematical theory. Then follow a review and evaluation of the methods and treatment of data in historical investigations involving correlations. The author gives an account of a previously published investigation of his own, involving the correlation of mental abilities, and then discusses the significance of correlation for psychology in general, outlining the bounds of its usefulness. One is glad to note the emphasis the author puts upon the fact that, in measuring and comparing mental traits, psychology and method come first, mathematics and treatment of data afterward. W. S. FOSTER.